

Available online at [www.sciencedirect.com](http://www.sciencedirect.com)

Procedia Social and Behavioral Sciences 2 (2010) 4878–4886

---

**Procedia**  
Social and Behavioral Sciences

---

WCES-2010

## A study of need analysis on individual voice education course for music teacher training

Tülay Ekici<sup>a</sup>\*, Sermin Bilen<sup>a</sup><sup>a</sup>*Buca Education Faculty, Dokuz Eylül University, İzmir, 35140, Turkey*

Received November 8, 2009; revised December 9, 2009; accepted January 20, 2010

---

### Abstract

This study aims to determine the needs of music teachers, voice trainers training music teachers and prospective music teachers, which will provide a basis for developing the curriculum of the Individual Voice Education course within the context of music teacher training. Using qualitative and quantitative research techniques, the study's data were collected through the scale developed by the researcher which aimed to determine the needs of the Individual Voice Education course, and semi-structured interview forms. The findings suggest that the Individual Voice Education course needs a revision in the light of a modern curriculum based on need analysis.

*Keywords:* Music teacher; individual voice education; need analysis.

---

### 1. Introduction

At the present day of rapid change in science and technology, the most important function of education is to train qualified manpower and thus serving social development. The main criterion in social development is the level of modern civilization. The criteria to be chosen in attaining the level of modern civilization consist of the values based on scientific and technological progress. Therefore, there is even greater need for education in order to train the manpower to serve scientific and technological progress. Attaining the level of modern civilization rests upon the progress of the society with all its social, political and economic systems, which in turn relates to the capacity of these institutions to effectively perform their functions. Empowering social institutions with this capacity, the system of education lies at the heart of all social systems with this crucial function (Bilen, 1999).

It is the quality and functionality of the system of education that plays the fundamental role in actualizing and putting into use the innate potential of every individual forming the society, and further using it for the benefit of the society. Tanilli (1989) states that contemporary education aims to cultivate a well-balanced personality with his innate capacities revealed, acquiring new skills, able to adapt into new situations, and successfully change and correct his own self. The framework and objectives of education are raising the awareness among people about their place in the world, by articulating universal cultural values with national ones, helping them correctly evaluate their past, present and future, assuring them with the confidence that they can shape their own future and teaching them to continue their control over the forces of nature without being bound by these.

---

\* Tülay Ekici. Tel.: +0-555-274-4295

E-mail address: [tulay.ekici@deu.edu.tr](mailto:tulay.ekici@deu.edu.tr)

Improving the quality of education constitutes in general one of the most important aims of educational institutions all over the world. For this reason, it is an imperative for an educational system to update itself so as to keep pace with the rapidly changing and advancing age. Educational innovation refers particularly to innovation in personal behaviors. Therefore, there is the need for planning in order to prevent undesired developments in the behaviors of individuals, and to quickly realize the desired ones (Bilen, 1999).

It is not correct to plan educational activities solely by considering teachers, or similarly students or the content of a particular field. Educational system refers to organizing certain elements to cooperate together to form a whole with the aim to materialize certain objectives. Just like every system, the educational system also consists of the elements “input, process, output and assessment”. A change, deficiency or improper operation in any of these elements interacting with each other will definitely affect the working of the overall system and the quality of the obtained product (Tan and Erdoğan, 2004).

In preparing an educational curriculum design, it is necessary to decide on two different levels through a systematic approach. In the first stage the basic characteristics, needs and expectations etc. of the society, subject areas and students are taken into consideration. The decisions taken during the stage are mostly shaped in line with the social, political and economic preferences and plans of the society. On the other hand, the decisions taken during the second stage are rather specific and technical. During the stage, objectives, content, educational status and assessment elements of the curriculum are organized according to the findings obtained in the first stage (Erden, 1998).

Preparing educational curricula first and foremost requires the need for a curriculum and identifying the need in question. Such a need refers to a necessary and useful issue or a strong desire for realizing a particular justifiable objective. In need identification studies underlying the curriculum development study, it is important to identify the needs of the society and the individual concerning the subject area. In order for education curricula to be effective in meeting the needs of the individual and the society, consistent relations should be established between the curricular objectives and subject areas. In order to materialize the specified objectives, one should identify the need for choosing which subject areas, and pay utmost attention to reflecting constantly changing information and modern ideas in the curriculum. Numerous practices have shown that curricula prepared following need identification yielded quite favorable results and successfully met the needs of the target group (Demirel, 1999).

Similarly Abella (1999) suggests that the first task in planning and developing a successful education curriculum is to identify the target human group and its need for a particular kind of education. The operation performed and data collected to this end are generally called “Need Analysis”. Such information is compiled from various sources, and generally includes data on curriculum content, educational method and other questions as well as points of relevance to practice. Need analysis provides the information necessary to decide on the curricular objectives, content and format. In this context, training qualified people to contribute social development in every field of education is possible by developing and applying modern educational curricula based on need analysis.

Art as a balancing element alongside science and technology, and music as a branch of art constitute one of the most efficient and fruitful means of education. Achieving a qualified music education in Turkey rests upon training qualified music teachers. The objective of the Individual Voice Education (IVE) course within the context of music teacher training is to train the voice of prospective teachers, which is their most fundamental and natural instrument. A prospective music teacher receiving a qualified voice education will be able to actualize his/her learnings as knowledge and behavioral change. Furthermore, in correctly using his/her voice and serving as a good example to his/her students, s/he will also protect the health of their voices. For this reason, in order to teach the IVE course in a systematic manner, it is first and foremost necessary to identify the needs of the course. In line with the justifications listed above, the purpose of the present study is to determine the needs of music teachers, voice trainers training music teachers and prospective music teachers, which will provide a basis for developing the curriculum of the IVE course within the context of music teacher training. To this end, it seeks answers to the following questions:

To serve as a basis for developing the curriculum of the IVE course,

- 1- What are the needs of music teachers?
- 2- What are the needs of voice trainers?
- 3- What are the needs of prospective music teachers?

## 2. Method

The study used qualitative and quantitative research techniques.

The study universe consists of the Departments of Music Education at the Faculties of Education with a minimum academic experience of 25 years. These are;

1. Department of Music at Gazi Faculty of Education at Gazi University
2. Department of Music at the Faculty of Education at Marmara University
3. Department of Music at Buca Faculty of Education at Dokuz Eylül University
4. Department of Music at the Faculty of Education at Uludağ University

The entire universe was taken as the sample.

For the study, data were collected through a five-point Likert-type scale, which was developed by the researcher on the basis of expert opinion, administered to 305 students receiving education at the relevant departments and consists of 25 items, 2 of which are open-ended. The scale has a Cronbach's Alpha Reliability Coefficient of .94. Furthermore, semi-structured interview forms developed by the researcher on the basis of expert opinions were administered to groups each consisting of 20 music teachers, 20 voice education specialists and 20 pre-service music teachers in their fourth year. The researcher took care to achieve a consistency among the interview questions prepared for each group, and make the interview form prepared for students compatible with the scale based on student opinions.

The SPSS 11.0 software package was used in analyzing the scale data. Open-ended questions and interview questions in the scale were analyzed using qualitative research techniques.

## 3. Results (Findings)

The scale based on students opinions intended to identify the needs of the IVE course includes the categories of course duration, problems concerning the use of voice, learning-teaching process and practice in the professional field. An examination into the mean values of the items including the questions belonging to these categories demonstrates that the lowest value is 2.31, and the highest 3.41 (Table 1). Accordingly, it was concluded that the IVE course has the need for subjects concerning these items.

Table 1. The mean of the scale items

Item Number	X
2	3.11
3	3.11
4	3.22
5	3.28
6	3.17
7	2.96
8	3.20
9	2.93
10	3.31
11	3.25
12	3.08
13	3.41
14	2.99
15	2.54
16	2.97
17	2.57
18	2.42
20	2.31
21	3.00
22	3.18
23	3.28

Dividing into categories the open-ended questions of the scale, the researcher identified the number and percentage of responding students, and thus, arrived at a judgment concerning the needs of the IVE course. Of the 305 persons, 47 (15.4 %) responded to the open-ended question "Please state if you experience a different problem with the IVE course". Common problems were stated as the lack of consideration for vocal characteristics, insufficiency of and lack of understanding for technical information and applications, discrepancies caused by

different approaches that voice trainers use in their teaching techniques and problems with pronouncing the lyrics of foreign songs. Of the 305 persons, 91 (29.8 %) responded to the question “Please state if you have any suggestions for the IVE course”. Common suggestions were increasing course duration, enriching and expanding the repertoire, considering individual vocal characteristics, dedicating time to singing techniques suitable for different music genres (Table 2).

Table 2. Frequency and percentage distribution of the open-ended questions in the scale

Item	Frequency	%
Please state if you experience a different problem with the IVE course.	47	15.84
Please state if you have any suggestions for the IVE course.	91	29.8
Total	305	100

In the analysis of the interview data, first the questions prepared separately for each group were divided into categories. Subsequently, further dividing the responses of each question into sub-dimensions according to the frequency of use, exemplary sentences related to each category were identified among similar sentences.

According to the interview data concerning music teachers:

Course duration: Of the 20 persons, 8 responded positively to the question “Was the voice education you received sufficient in terms of weekly hours and the number of semesters? How would you want it to be?”, while 12 of them gave a negative answer, stating that the duration should have been longer. Those finding the duration sufficient learned the course as a core lesson.

Problems concerning the use of voice: To the question “What was the most common problem you experienced in the courses during your school years?”, 8 persons out of 20 stated that it covered voice under the resonance area, 5 persons stated it was the register, 4 said it was the diaphragm breath and voice breath connection, and 3 believed that it was the articulation. Music teachers generally believe that they experience such problems due to the insufficient education they received.

To the question “In terms of content, was the voice education you received sufficient in theory and practice? Why?”, 7 persons responded positively and 13 negatively. The latter stated that the practice had shortcomings since there was a lack of theoretical perspective.

To the question “Did you study a repertoire of school songs during your school years? Do you believe it is of importance?”, 8 persons stated that they had worked on a repertoire of school songs during their school years, while the remaining 12 responded that they did not have any relevant education. All of the 20 respondents agreed on the necessity that songs for all levels be studied for the sake of ease and confidence of being prepared for professional life.

To the question “Have you ever studied accompanied by piano during your school years? Do you believe in the importance of studying in accompaniment? Why?”, 9 persons responded positively, stating that they have studied accompanied by piano, while 11 of them gave a negative response. All of the respondents stated that they believe in the importance of accompaniment, and expressed its advantages as follows: it helps sing a song correctly and neatly, achieve harmony and discipline together, ensure musicality, sing in greater pleasure as accompaniment complements the song, thus promote the interest in and motivation for the lesson, complement the voice education, improve the sense of hearing, and provide the harmonic background.

Cases and problems concerning professional life: To the question “Can you easily reflect your educational experiences about using your voice? Why?”, 17 persons positively responded, stating that they received thorough education, while 3 gave a negative reply, stating that they received insufficient education.

To the question “Can you easily reflect your educational experiences in the lessons when training the voice of your students? Why?”, 14 persons positively responded, while the remaining 6 gave a negative response. The latter justified their beliefs by stating that the curriculum was usually very heavy and the number of course hours were quite limited. An examination of the responses to the questions above demonstrates a contradiction. This could be attributed to the fact that music teachers are not willing to express any negative opinion on themselves.

To the question “Do you find yourself competent (both at theoretical and practical level) for voice education in childhood and adolescence? Are you able to cope with voice-change problems in adolescence? How?”, 15 persons gave a positive response and 5 persons a negative response. Providing explanation about the period in question, the former stated that they raised the awareness of students, did not pressurize students for using their voices, transposed

the songs whenever necessary or laid greater emphasis on theoretical information and the instrument and made them listen to music. On the other hand, the ones responding negatively stated that they did not receive sufficient education on the issue.

To the question “If you have been working for a long time, did you suffer vocal attrition? If you did, what could be the reason?”, 14 persons responded that they had vocal attrition, while the remaining 6 stated that they did not have any problem. They justified their negative responses with reasons such as insufficient education, intensive use of voice for long periods, talking loud for maintaining control over the class, physical conditions (dusty classroom environment, cold, chalk powder etc.), stress and smoke.

To the question “Do you teach the lessons rather by singing or using an instrument? Why?”, 2 persons stated that they teach by singing, 3 by using an instrument, and 15 by both singing and using an instrument, dedicating time to both depending on the level of the class and upon request of the students.

Suggestions: In their responses to the question “In the light of your experiences, how do you think prospective music teachers should be trained in terms of voice education? What are your suggestions?”, the respondents all agree on the following points:

1. The duration of the voice education course should be prolonged, and there should be greater emphasis on theory and practice (particularly exercises). The technique should be firmly established over a longer period.
2. There should also be school songs and marches in the voice education repertoire.
3. It is necessary to improve the students’ skills of singing and playing in accompaniment.
4. In voice education, greater emphasis should be laid on Turkish music.
5. There should be greater emphasis on practices concerning professional life.
6. It is necessary to offer education through a richer repertoire in accordance with cultural and local characteristics, and thus improve singing skills accordingly.
7. Time and space should be dedicated to the issue of voice education in childhood and adolescence.
8. Adequate information should be offered on vocal health and protection.

According to the interview data concerning voice trainers:

Course duration: Concerning the question “In your opinion, in order for a prospective music teacher to effectively use his/her voice in the class, what should be the weekly number of hours for the IVE course and for how many semesters should it be taught? Why?”, all of the voice trainers agreed on the necessity to increase the course duration since they believed that voice education is an abstract matter and it requires a long process for the students to understand, apply and practice the target behaviors.

Problems concerning the use of voice: An examination of the responses to the question “What are the most common problems you experienced in the courses?” demonstrates that the respondents chiefly had the problems of diaphragm breath, voice-breath connection resonance and articulation problems.

Learning-teaching process: To the question “Should the IVE course also include theoretical information? Why? If it does, what should be the main theoretical themes?”, 15 persons positively responded, stating that it should incorporate theoretical information, chiefly the themes of “Anatomy of the Voice and Breathing Organs, Formation of the Voice, Vocal Health and Protection”. In contrast, 5 respondents stated that it would be necessary to offer solely information about the composers and historical characteristics of the songs under study.

To the question “What kind of methods do you use for identifying the vocal features of students at the initial stage of voice education?”, the participants responded that they usually identify the vocal features (voice range, tone, type, and whether it is a problematic voice) of students by making them voice exercises, examining their speaking tones and making them sing a song they know well.

To the question “What points do you consider in applying breathing and voice exercises? (according to problematic voices, developmental process of students, and features of the songs)”, the participants responded in general that they initially apply simple exercises in medium tone, suitable for the voice of each student, then make them more difficult towards higher and lower tones in parallel to the development and as the technique is established, and also for the cases of problematic voices, they hold exercises in line with the suggestions of the phoniatric expert.

In their responses to the question “In your opinion, what is the importance of selecting the correct repertoire in voice education?”, all of the 20 participants agree that it is necessary for offering voice education in the most correct manner, achieving the objectives of the educational process and preventing any damage to the vocal health.

To the question “Do you think it is necessary for the IVE course to include a school songs repertoire? Why?”, 18 participants responded that it is necessary, while the remaining 2 were of the opposite belief. Those giving a positive response believe that it is necessary for the students to apply their voice education in the professional field. On the



other hand, the latter stated that there are already other courses on the subject, and also a basic voice education would furnish them with correct and beautiful singing skills for every type of song.

All of the 20 participants positively responded to the question “Do you believe it is important for a student to take part in a concert during the process of voice education, and does it affect his/her future professional life?”. The respondents generally agree on the following points: It provides prospective teachers with the chance to appear before an audience as well as comfort and self-confidence, it promotes motivation, it creates a much more serious, careful, assiduous, well-disciplined working tempo, it helps talented students acquire experience and cultural background which would help them in the future, and it shapes professional success.

All of the 20 participants positively responded to the question “Do you believe it is important and necessary to accompany your students with the piano when exercising them in your lessons? Why?”. The common opinions could be summarized as follows: It develops student skills for musicality and making music, it helps them see and feel a piece of music as a whole, it promotes motivation, it helps them perceive the harmony of a song, and it positively prevents the possible intonation and rhythm errors as well as technical and musical shortcomings during the interpretation of a song.

According to the responses to the question “In your opinion, in which respects is it important to lay greater emphasis on Turkish songs in the IVE course?”, the commonly agreed points are as follows:

1. Since the teachers will serve in our own country, it is necessary to make certain points clear in singing in Turkish, teach the practice of singing in the correct style and learn the music of our own culture.
2. It is necessary for promoting our language, and using it in an agreeable and effective manner.
3. It facilitates voice education since it is rather intelligible and promotes the diction.
4. It makes it possible to perform a song in the most correct, easy and agreeable style. Because one best knows his/her own mother tongue.
5. It helps us develop our own national musical culture, and establish inter-cultural ties.

Assessment: All of the 20 participants positively responded to the question “What kind of method should be pursued in assessment? Do you think it is necessary to determine criteria during the assessment process? What should these criteria be?”, stating that it is necessary to determine certain criteria. The criteria should be defined according to the level of the student and the target behaviors for a particular semester. These criteria are in general correct use of the technique, correctly singing the song with its melody, rhythm and lyrics, singing the song in the correct style according to its features, diction, harmony with accompaniment and musicality. An examination could also be held for assessing theoretical knowledge.

Common curriculum: In their responses to the question “What do you think about the necessity for and importance of an organized material for the IVE course?”, the participants agree on the following points:

1. Availability of an organized material providing information on fundamental points would prevent the loss of time and energy as well as some other material losses.
2. Availability of a material which is sequential and stepwise according to the target behaviors will help teachers smoothly achieve their intended goals.
3. In this wise, all prospective teachers will have received the same education.
4. It is necessary for the student as a source of reference that could be of use in later professional life.
5. It will furnish the teacher with the chance to act according to a plan. Being organized speeds up progress, and obviates the possibility of misinformation.
6. It could serve as a referential work for voice trainers in case of need.

All of the 20 participants positively responded to the question “Do you believe in the necessity of agreeing upon an IVE curriculum framework incorporating common points? Why do you think it is important?”. The agreed points are as follows:

1. Voice education should rely on a scientific discipline and foundation, and should be based upon a certain standard. In this context, the notion of a common curriculum shall provide voice trainers with a certain background and competency, which will, in return, be reflected on student quality. Furthermore, it helps teachers make sure that fundamental themes are delivered to every student.
2. It is important for achieving uniformity in education by doing away with discrepant practices, and training students with same qualities.
3. Since producing arts requires leaving a certain room for freedom, it would be better to apply such a curriculum in a less strict manner.

According to the interview data concerning students:

Course duration: All of the 20 participants negatively responded to the question “Is the voice education you receive sufficient in terms of weekly hours and the number of semesters?”, stating that the duration was inadequate and should be increased.

Problems concerning the use of voice: In their responses to the question “What are the most common problems you experience in the courses? How often do you experience these?”, the participants stated that they had most often diaphragm breath and voice-breath connection, which are followed by problems with including the voice in the resonance area, with register, articulation, musical singing and at times all of the problems in question.

Learning-Teaching Process: To the question “In terms of content, is the voice education you receive sufficient in theory and practice?”, 4 persons positively responded. In contrast, 8 of the participants gave a negative response due to limited course duration, 3 persons due to voice trainers, and 3 persons due to reasons concerning the teaching style of the course, while the remaining 2 stated that the application was satisfactory but theoretical information was delivered incompletely.

In their response to the question “Can you easily put into practice your theoretical knowledge?”, 2 persons stated that they can practice theoretical knowledge by imitation, 1 by a long trial and error process, 4 by a good lecture and illustration by the trainer, 3 by focusing on the lecture and consolidating the subject, and 10 by easily comprehending the delivered piece of information after reflecting on it.

To the question “Do you think you are exercised with songs suitable for the characteristics and developmental process of your voice?”, 14 participants positively responded, while the remaining 6 gave a negative answer.

In their response to the question “Do you believe it is important to study accompanied by the piano? Why? Do you find satisfactory the piano accompaniment in the courses?”, all of the 20 respondents stated that it is necessary to practice accompanied by the piano. Of these 20 persons, 14 stated that the accompaniment during the courses is sufficient, while the remaining 6 believed that it is insufficient. Among the advantages of piano accompaniment, they cited easier learning of the song, singing it in a more confident, correct and musical style, greater interest, respect and motivation for the course, contribution to voice education, contribution to a holistic perception of the song, sensing and singing it with pleasure, developing the sense of hearing and providing the harmonic background.

To the question “Do you think the IVE course should include repertoire of school songs? Why?”, 15 participants positively responded, while the remaining 5 thought that it was not necessary. The former believe that it will contribute their future professional lives. In contrast, those who consider it unnecessary stated that since the level of songs is rather easy, they will be able to sing them with ease if they receive a correct voice education, and furthermore, there is already another course for that subject. Both groups believe that it will be beneficial for the repertoire.

All of the 20 participants positively responded to the question “Do you believe in the importance of a concert in the process of voice education? What do you think about taking part in concerts? Do you believe it contributes to future professional life?” According to the respondents, the benefits of a concert were as follows: the development of self-confidence, greater mastery of the voice and motivation, gain of stage experience, ability of self-expression, offering the chance to share success and communicate with people, development of conditioning through greater and disciplined working tempo, offering the chance to reflect experiences in professional life as it allows starting professional life in a much easier and confident manner, and also offering happiness and satisfaction.

Practice in the professional field: To the question “Can you easily reflect your education while using your own voice and training the voices of your students during the lessons in the applied schools”, 15 persons positively responded, on grounds that they received a good education. In contrast, the remaining 5 stated that they could not adequately reflect it due to lack of time and education.

To the question, “Do you think the IVE course should also cover the theme of voice education in childhood and adolescence? Why?”, 17 persons positively responded, stating that it would help them be more competent and confident in their professional lives. On the other hand, 3 participants gave a negative response, stating that they had already learned these subjects in other courses.

The need analysis demonstrates that the results of the interviews with music teachers, voice trainers and students, and the data results obtained from the analysis of the scale items confirm each other. Furthermore, an analysis of the data concerning the responses to the open-ended questions in the scale indicates a parallelism with other scale items.

The study findings generally suggest that;

The duration of the IVE course should be increased.

The IVE course should lay greater emphasis on theoretical content and technical applications, and use a voice education repertoire suitable for the vocal characteristics, skills and development of each student.

The IVE course should be taught in piano accompaniment.

The IVE course should include the subject of voice education in childhood and adolescence, and exercise a repertoire of school songs.

The IVE course should include speaking education.

The IVE course should encourage students for concerts.

There is a need to define assessment criteria for the IVE course.

There should be efforts to transfer knowledge and experiences acquired in the IVE course to the professional domain.

## 2. Discussion

According to the study results, it could be suggested that the IVE course should be reorganized in line with objectives, target behaviors, education statuses and assessment statuses, which are the main elements of a modern educational curriculum.

According to the need analysis, it is first and foremost necessary to determine the objectives and target behaviors of the IVE in order to develop a modern educational curriculum about the course. Bilen (1999) defines objective as the desired traits of an individual that could be inculcated through education, and suggests that it is important to define educational objectives in order to achieve planned education. Occupying a crucial in educational system and performing a central function at every stage, objectives serve as a guiding, selective and sorting criterion in the organization, application and assessment of educational order. After they are determined, objectives should also be expressed in the form of “behaviors”. Conversion of objectives into behaviors means expressing objectives so that they denote tasks and action. Thus, teacher-student relationship is successfully managed, time and energy is saved since students will more easily learn, and the plans are realized (Senemoglu, 2005). It is important to identify course objectives and target behaviors as a requirement for a modern curriculum understanding in order to teach the IVE course with a qualified education conception, as well as to change students’ behaviors in the desired direction and to help them acquire new behaviors.

The results obtained from the study findings also indicate that educational cases for the IVE course need to be identified. Sonmez (2005) defines educational cases as all kinds of mental and operational activities harnessed to help each student acquire the desired behaviors. Important issues to be dealt with when developing education cases include graded arrangement of units, duration, learning and teaching strategies, methods, and techniques, physical nature of the learning environment, student participation, education technology (materials and equipment), teacher’s qualities etc. Educational cases are learning-teaching activities that form the process dimension of education system and constitute its most significant part for its efficient operation. For this reason, educational cases should be managed and organized in a planned way in the IVE course so that the identified objectives and target behaviors are realized to cause the desired behavioral changes in students and to help them acquire new behaviors.

The results of the study suggest that there is also a need for determining the assessment cases for the IVE course. Valid and reliable answers should be found to the question to what degree the desired behavioral changes have been achieved in students in order to find out whether the attempts at helping students acquire the learning experiences that are organized to realize the objectives of the educational curriculum have proven to be effective. For this reason, assessment is required to ascertain to what degree the curricular objectives have been attained. Since education aims to change student behaviors in a desired direction, one needs to determine through assessment and evaluation whether student behaviors have changed in a desirable way. To this end, an educational curriculum should also determine the time and frequency of assessment, the kinds of assessment instruments to be used, the methods used to interpret assessment results, and what to be done on the basis of such interpretation (Tekin, 1982). It is considerably important to determine the effectiveness of educational cases for the IVE course since the efficiency and effectiveness of educational cases in an education curriculum are ascertained according to assessment results. For this reason, there is a need to organize assessment cases for the IVE course.

Since all the elements in an educational curriculum are interrelated and a failure and deficiency in one element affects the others, all elements should be handled and organized carefully. In this respect, the objectives, target behaviors, educational cases, and assessment cases that should be present in a modern curriculum for the IVE course should be identified, organized, and treated as a whole in line on the basis of need analysis.



### 3. Conclusion and Recommendation

As a consequence, it could be argued that it is a must to develop modern educational curricula in every area of education since development of a society in the fields of science, technology and art as a prerequisite for a modern civilization relies on a notion of qualified education. It is highly important to perform need analysis so as to identify the needs first in the planning and improvement of modern curricula. Thus reorganization of the IVE course in accordance with a modern notion of educational curriculum will result in a more functional course and help pre-service music teachers be trained in the best way at theoretical and practical levels and become qualified music teachers in their future professional lives. This will also be reflected in the quality of general music education and contribute to the improvement of our national music culture and musical understanding.

As a need analysis study, this study arrived at the following conclusions:

- The duration of the IVE course should be increased.
- There is a need to identify the objectives and target behaviors for the IVE course.
- Educational cases should be identified and organized in order to realize the objectives and target behaviors.
- Assessment cases should be organized to determine the effectiveness of the educational cases.

As this study is believed to be one of the first in its field, the following suggestions could be made on the basis of the study results:

As a core course in Music Education Undergraduate Program, the IVE course should be taught for eight semesters.

The objectives and target behaviors should be identified for the IVE course in line with the needs determined by the study.

Educational cases should be identified and organized in order to realize the objectives and target behaviors for the IVE course. At this stage, students should be made aware of the importance of voice education in music education and courses should be taught on a scientific basis and by using the necessary methods, techniques, and suitable materials and equipment.

Assessment cases should be organized to determine the effectiveness of the educational cases and valid-reliable instruments should be used to assess students.

Coordination should be established with the institutions training music teachers and primary and secondary educational institutions, as well as with the music teachers employed in these schools; and the IVE course should be organized in accordance with the problems and needs identified in the music education courses offered in these schools.

### References

- Abella, K. T. (1999). *Başarılı eğitim programları..* Ankara: Öteki Yayınevi.
- Bilen, M. (1999). *Plandan uygulamaya öğretim*. Ankara: Anı Yayıncılık.
- Demirel, O. (1999). Kuramdan uygulamaya eğitimde program geliştirme. Ankara: Pegem A Yayıncılık.
- Erden, M. (1998). *Eğitimde program değerlendirme*. Ankara: Anı Yayıncılık.
- Kirisoglu, O.T. (2005). *Sanatta eğitim*. Ankara: Pegem A Yayıncılık.
- Senemoglu, N. (2003). *Gelişim, öğrenme ve öğretim*. Ankara: Gazi Kitabevi.
- Sonmez, V. (2005). *Eğitim felsefesi*. Ankara: Anı Yayıncılık.
- Tan, S., & Erdogan, A. (2004). *Öğretimi planlama ve değerlendirme*. Ankara: Pegem A Yayıncılık.
- Tanilli, S. (1989). *Nasıl bir eğitim istiyoruz?*. İstanbul: Amaç Yayıncılık.
- Tekin, H. (1982). *Eğitimde ölçme ve değerlendirme..* Ankara: Yargı Yayınevi.